

KERAMICA

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NE of the drawbacks to the success of our ceramic decorators is the general belief that the *imported* decorated porcelain or china is superior to what is done in this country. People will purchase an inferior article because it is foreign rather than an *artistic* thing which has been decorated outside of a well known factory. Within a few years a gradual change of opinion has taken place, and those who have seriously looked into the matter have found great pleasure in possessing china that is not decorated in factories and turned out by the hundred dozens. Americans, more than any others, are collecting fine table services and giving orders to our artists for unique and original designs, and in all cases a request for the signature of the artist accompanies the order. In visiting the factories of Stoke-on-Trent, it was found that the best things there, too, are being bought by Americans; not the ordinary factory designs, but the work of leading decorators.

It is quite a mistake to imagine that the best things are to be found in Europe. One can go to Tiffany's, Collamore's, Burley's, Haviland's, or any of our first class shops, and sit quietly in a chair and have the gems from all the artists of Europe brought to them, without travelling across the sea and going from one factory to another in search of them. While our museums do not hold the vast quantities of old porcelain and faience, yet we have enough to study and admire and to help us in our work, and it is to those who cannot go abroad that we say there is no occasion to feel discouraged. If the study of porcelain and pottery is taken up seriously, there are better teachers to be had *here* than *there*, as the Exposition at Paris plainly reveals. But, after all, the real test lies within one's own self, after a few technical points are obtained. It is then that the study of design must be seriously considered and one's originality and individuality brought into play. If one is to become a potter as well as a decorator, then it is an advantage to see the work of the artist potters in the Old World, and to study

the body shapes and enamels; but for the mere study of decoration, No!



INDIVIDUAL EXHIBITS AT THE PARIS EXPOSITION

THREE individual exhibits at the Fair in the United States section, are worthy of mention, those of Mrs. Maria Longworth Storer, Mrs. Frackelton and the Atlan Club. Mrs. Storer's work has the most prominent place and is most interesting, it being a combination exhibit of pottery and bronze. There is a decided Japanese character to her work, which is wierd and unique. The modelling is in low relief, broad, sketchy and suggestive, possessing that decorative quality

found in Japanese art. We understand she made this ware in Spain.

Mrs. Frackelton has a case very badly placed, and only by accident was it seen. She calls her work the "Frackelton grey ware," and it is the best thing she has ever done. The body is the grey stoneware and the decoration is the underglaze blue. Sometimes the decoration is in high relief, then again flat. We were sorry to hear that one of her glass shelves fell and that nine of her best pieces were broken.

The Atlan Club case was at first in a good position (next to the League), but it, or rather the exhibit was removed and placed in another case with some art jewelry, and the exhibit divided. This seemed a pity, yet one could really see it better than in the first case, which was a little too high and too white. These pieces



EXHIBIT OF NATIONAL LEAGUE AT PARIS

have been described in our previous numbers.

There were a number of individual German exhibits, the best of which was by Prof. Langer, of the Black Forest pottery, which I mentioned as having been on exhibition and sale at Liberty's in London. I noticed that Mr. Taylor of the Rookwood pottery had purchased several pieces of this.

There were a number of individual exhibits of pottery from Italy, and very artistic they were. One thing was quite noticeable in the Italian exhibits, and that was the tendency towards the "poster head" decorations. Some of the finer lustre plaques were very beautiful, and even more so than many of them in the Museums, decorated in the XVI. century.

A VISIT TO THE POTTERY OF AUGUSTE DELAHERCHE

Anna B. Leonard

THE reputation of Mons. Delaherche is world wide, as his work is seen at the Luxemburg and has been exhibited in the Salon for some years, and as he has received one distinction after another, finally receiving that of the Legion of Honor. Therefore to be invited to his pottery was an honor and pleasure I had not expected.

His work I merely touched upon in a general article on ceramics at the Exposition, and I feel very glad to be able to write about him in particular, having been shown what he considers his best things, and having heard explanations of his various pieces at the pottery; which, by the way, is very

Delaherche, we went at once to his workshop to see as much of the process as possible.

Putting on his blouse (which all artists wear there in their studios), and he illustrated with a handful of clay, the process of throwing, and afterwards explained how he ascertains the thickness of the vase. He uses no moulds, but to make any number of vases just alike, he first weighs the clay, and takes different measurements, so that the size, shape and weight are exactly alike.

All through the pottery everything is systematized. He does most of the work himself, having only a master thrower and two men to do the mechanical things about the place, so that he knows *thoroughly* every piece that goes into his kiln. His experiments are all numbered, as well as his colors and glazes, which he calls his enamels. Everything is immac-



EXHIBIT OF NATIONAL LEAGUE AT PARIS

artistic in itself, opening into a garden of roses and shaded walks. There are bits of pottery, such as jardinières and vases, pots and jars, placed here and there in the garden and in the windows, giving an interesting touch of color. Some of these he calls his failures—from a potter's standpoint, perhaps—but they are all extremely interesting, their artistic merit often being enhanced by these happy accidents.

We took the train for Beauvais, and after lingering there for a few hours to visit the old cathedral, we then boarded train for Onsen Bray, the pottery being a mile from that station. The guard gave us directions, which translated into English would be: "Take the road that is full of turns until you come to a house on the left that is not it, then keep on until you come to it." Fortunately then we saw M. Delaherche coming to meet us. After being presented to Mme.

Delaherche, we went at once to his workshop to see as much of the process as possible. He showed us different ways of applying the glaze or enamel: sometimes with repeated coats of it (six or seven) with a large flat brush, where the color is mixed with it; then again by dipping, when the whole is submerged at once, both the interior and exterior receiving a coating.

What he is trying for now is the color effects in the glaze, which must not be too brilliant. This is obtained by the influence of the flame and air and sometimes smoke. These pieces are fired only twice; at first lightly, to set the clay, then he applies his glaze (enamel), which has the colors mixed with it, making only the two fires. There were fine samples showing a perfect unison between the clay and the enamel, that substantial body for which all potters are aiming. He obtains wonderful effects by using enamels or glazes that

flow, in connection with a glaze that is permanent, thus using the softer glaze at the top and letting it flow down the vase over another color.

For four years he has used no decorations, merely letting the fire play upon his colors, which gives the most wonderful effects. Many of them may seem to be accidents; but not so, he has perfect control of his kiln, and knows exactly the spots to produce certain effects, some of which are obtained by the flame, others by smoke, others by air. He has built four kilns, but this present one, he says, is entirely successful, and he can control it; yet to get ten *perfect* pieces he makes twenty (if the pieces are large). This kiln is built upon the same principle as those at Sevres. The flame comes up through the bottom to the top of the domed shaped oven, then back again through the bottom and out into a chimney

his kiln (a previous one), and some one seeing the flame thought there was a fire, and in consequence the fire department was called out. Either through stupidity or ugliness, the firemen would not listen to explanations, and at this most critical moment the fire went down and he knew that all was ruined—everything was lost except one vase out of two hundred, which revealed to him the possibilities on colors by change of air and temperature. This gives the effect of flakes of color, running from the ruby into beautiful dull greens and blues. Then there is a combination of dull greens and blues which forms a turquoise effect, with flakes of dark blue running through. This beautiful blue green effect is rare in pottery (I know of no one else who gets it), and is extremely artistic, and restful to the eye. The shapes that he makes are all simple, and yet so beautiful.



EXHIBIT OF NATIONAL LEAGUE AT PARIS

which is outside the factory, requiring thirty-six hours for firing and five days to cool. He always stacks his kiln himself, requiring several days to do so. His men start the fire for him, but he never leaves it the last twelve hours of the time, and watches every variation of temperature and color of the flame, having a peep hole for that purpose and other means of testing the degree of heat.

He took us into a cellar, or cave as he called it, where his work was drying, or, rather, where he prevents the clay from drying *too rapidly*. Here he leaves his vases a month before he considers them ready to fire. Think of the years of experience that teaches a man to be such a master of every detail! All this means patience, failures, perseverance!

The effects which he obtains by letting the air play upon his color, was learned from a sad experience. He was firing

He showed us some interesting experiments on a cheap Japanese vase that he bought at the Bon Marche. The original color was a rich ruby, but by his wonderful play of flame and air he changed the color into a rich effect of light blues and reds, running into the mauve tones. Flashes of different colors showed all through the vase without hurting the glaze or otherwise changing the vase. Standing upon his shelves are hundreds of models, each one registered and marked in a systematic way, so that reproductions can be made.

M. Delaherche has been very successful in selling his work at the Exposition to artists, amateurs and museums, his exhibit there representing the best that he has done in the past four or five years. The Chinese minister bought five plaques from him, the enamel being on porcelain, and he was

so delighted with his work that he has given the order for a tea service, to be done in M. Delaherche's own style of pottery. The minister said that in his country it was the custom to give novel entertainments at the afternoon teas, and as he possessed all kinds of antique as well as modern services, he was very glad to find anything so artistic and unique as this to show his guests.

M. Delaherche tells an amusing story about a tall vase that he sold to a friend, who afterwards gave it to his brother as a wedding gift. This was years ago, before M. Delaherche had achieved greatness; and although it was a good thing, the happy possessor was unappreciative, and the vase was used as an umbrella stand in the lower hall. But as honors were heaped upon the artist potter, the vase was gradually promoted until now it has finally reached the most conspicuous place in the drawing room.

M. Delaherche first commenced work with an architect, but his fondness for the potter's art lead him to make experiments with the clay in the vicinity of Beauvais, and the things that he could not then sell, are now eagerly bought by connoisseurs and collectors. He tells of many disappointments and privations. At one time he was so taken up with his experiments and kilns that for sixteen days he did not sleep, but worked until his feet were so swollen that he could not stand up. Surely a man with such a will, such marvelous patience and skill must succeed. That is his theory: that to achieve anything in art or science, one must go on and on, and that endurance and infinite patience, with a strong will to battle the many failures and disappointments, are necessary to success. There are potters and potters! There are those who have been successful in making drain pipes, and seeing the success of the artist potters, have to reach the same by hiring men to do the work, by buying the shapes and designs and then finishing them. But to be the *master potter*, one must be *everything*; must know it all from beginning to end, and be the master *absolutely*, as this man is, of his clay, glazes and fire.

In 1889 five men, who were regular exhibitors in the Salon, startled the art world by their artistic exhibit of pottery. Carries, a sculptor (now deceased), Bigot, Chapelet, Delaherche and Gazin—each man great in his special line of work—showed to the world that there could be *artist potters*,

and from that day their work has been eagerly sought. It really seems that there should be closer relations between potters and sculptors.

The Grueby pottery owes its inspiration to M. Delaherche. Several years ago (I believe in 1889), they bought a series of models from him, and from these they have formed many of their present models in the leaf design. However, with all the liberality and generosity of artistic greatness, M. Delaherche said, "but they have improved upon mine."

After spending hours in the pottery, we had a walk in the charming garden, and then the great pleasure of dining with his family. I noticed two artistic water pitchers, one at each end of the table. These, he told me, were just the natural clay that he used without his glaze.

It was altogether a charming day, and we returned to Paris feeling that life was worth living. One can not fail to be impressed with the enthusiasm of M. Delaherche. His greatness and his simplicity is an inspiration. He presented me with a vase of his wonderful dull grey greens, which I shall always feel honored in possessing.

PARIS, 1900.

NOTES FROM THE PARIS EXPOSITION

Marshal Fry, Jr.

I HAVE devoted considerable time to the study and comparison of the different exhibits of pottery and porcelains at the Exposition, and have found them extremely instructive and interesting. These observations, which I am jotting down with the hope that they will be found of interest to some of the readers of the KERAMIC STUDIO, are made solely from a decorative standpoint. The many fine exhibits of pottery in colored glazes and color

effects without design, will not be included.

The collections which have impressed me as being the finest are those of the Rookwood and Copenhagen, although there are many splendid things in the Sevres, Swedish, Holland, Meissen, Royal Berlin, Hungarian and Italian displays. It is remarkable to note how greatly Japanese art has affected modern decoration, and in nearly every exhibit of ceramics, one can, in a more or less degree, trace its refining influence.

THE ROYAL COPENHAGEN

This exhibit would not satisfy our American clamor for "something new," being composed of the usual high grade



EXHIBIT OF NATIONAL LEAGUE AT PARIS

productions which we have become accustomed to associating with this celebrated factory, but even though not full of surprises, it is so fine that one lingers long and marvels at the charm of the greys, blues and greens, in which the interesting motifs are portrayed. One cannot complain of a lack of subjects however. Figures, animals, birds, fish, flowers and landscape are all intelligently handled. A phase which impresses one is the simplicity and economy of decoration, as frequently one finds upon a great piece only a bird or two against a simple tone of grey. This bit of decoration, however, is placed upon the object with such taste, and the greys are so beautiful as they come together, all being softened and refined under the luscious glaze, the result is complete and satisfying. One of the best pieces is a tall vase of exquisite form, around the top of which is a cluster of water cress, a few tender shoots hanging down nearly to the bottom, where a school of fishes can be discerned swimming around the vase, almost lost in the beautiful grey at the base.

ROOKWOOD POTTERY OF CINCINNATI

After I have visited and re-visited the many collections at the Exposition, I invariably come back to the Rookwood pottery, convinced that it has everything meritorious which the others have, and much besides. The variety of form, color, design and treatment seems to be without limit, vases, jars, steins, etc., in beautiful forms, decorated with flowers, birds and figures, in colors ranging from black and rich browns, reds and greens—which one usually associates with Rookwood—up to greys and palest tints. Many of the choicest gems in the present collection are harmonies in greys and light colors, and though it is quite likely that this new departure may have been inspired by the Copenhagen, it is true that what they have borrowed has been so successfully incorporated with their own individuality that it becomes quite their own, and is finer than the original.

One large jar with flying storks and cattails against a black background is a masterpiece. The quality of the white of the birds and the treatment of edges is almost Whistleresque and I feel sure that this great master himself would find much to admire in this collection. Among the light pieces there are many which are very beautiful; wisteria, iris, orchids, etc., in delicate colors on pale greyish cream grounds, all made harmonious and mysterious by the effects of the glaze. Heads, after the old masters in the mellow tones of ancient pictures, are proof of what the pottery has achieved in this line. The credit for the fine quality of color and beauty of edges is not always, and perhaps not often to be given to the decorator, as the composition of the body and glaze has much to do with this, and is the flowing of the color after being dipped in the soft glaze which lends the mystery and charm which is all expressed in the word "Rookwood."

NATIONAL MANUFACTORY OF SEVRES

The works shown by this celebrated factory are chiefly color effects without design. They are fine, but to remain within the limits of my subject I can speak only of the decorated portion of their exhibit. The forms are generally interesting, and one which is unusual is a huge chestnut leaf which forms the body of the dish and a group of tiny nude elves serves for the handle as they peer over the edge to see the grotesque faces of goblins revealed in the split burrs of some nuts which have fallen into the leaf. The decorations, as a whole, are disappointing, consisting mainly of conventional designs, many of which suggest too much stereotyped factory productions.

The piece suggesting most to me is a huge vase with swans and water lilies in flat tones, executed in greys, green and white. Two little vases with conventionalized thistle on a bluish white ground, flecked with the blows of the thistle, are quite Copenhagen in their simplicity of design. Some jars with conventionalized pine cones are good in design and color, and also some unglazed pottery with lizards and grasshoppers. Two or three pieces in "acid etching" are unique and more artistic than anything I have seen in this line. There is none of the kind of work which we associate with Sevres; no paste work, only a few plates in uninteresting conventional designs, greatly inferior to work done in America by individual decorators.

THE JAPANESE

The porcelain of the Japanese are not so fine as their cloisonné, the latter being in their fine style, which is so well known as to require no description. Flowers and storks handled as only Japanese can handle them, are marvels in composition and interesting treatment, but the cloisonné seems a trifle hard in comparison with work on porcelain or pottery, like the Rookwood, for instance, and as a rule not so fine in color. In the ceramic section of the Japanese, one does not find the sort of thing of which we know them to be capable, and it is quite likely that the making of sales has been their object in bringing together this collection.

THE MEISSEN WARE

Some enormous plaques with roses and fruits, superbly painted, are similar to those which we occasionally see at Collamore's, in New York. Other pieces are done in flat tones and one vase is quite like Puvis de Chavannes in effect, a number of nude figures dancing hand in hand around the vase, surrounded by a landscape of trees and flowers. The flat white masses of clouds over a pale blue sky are most decorative.

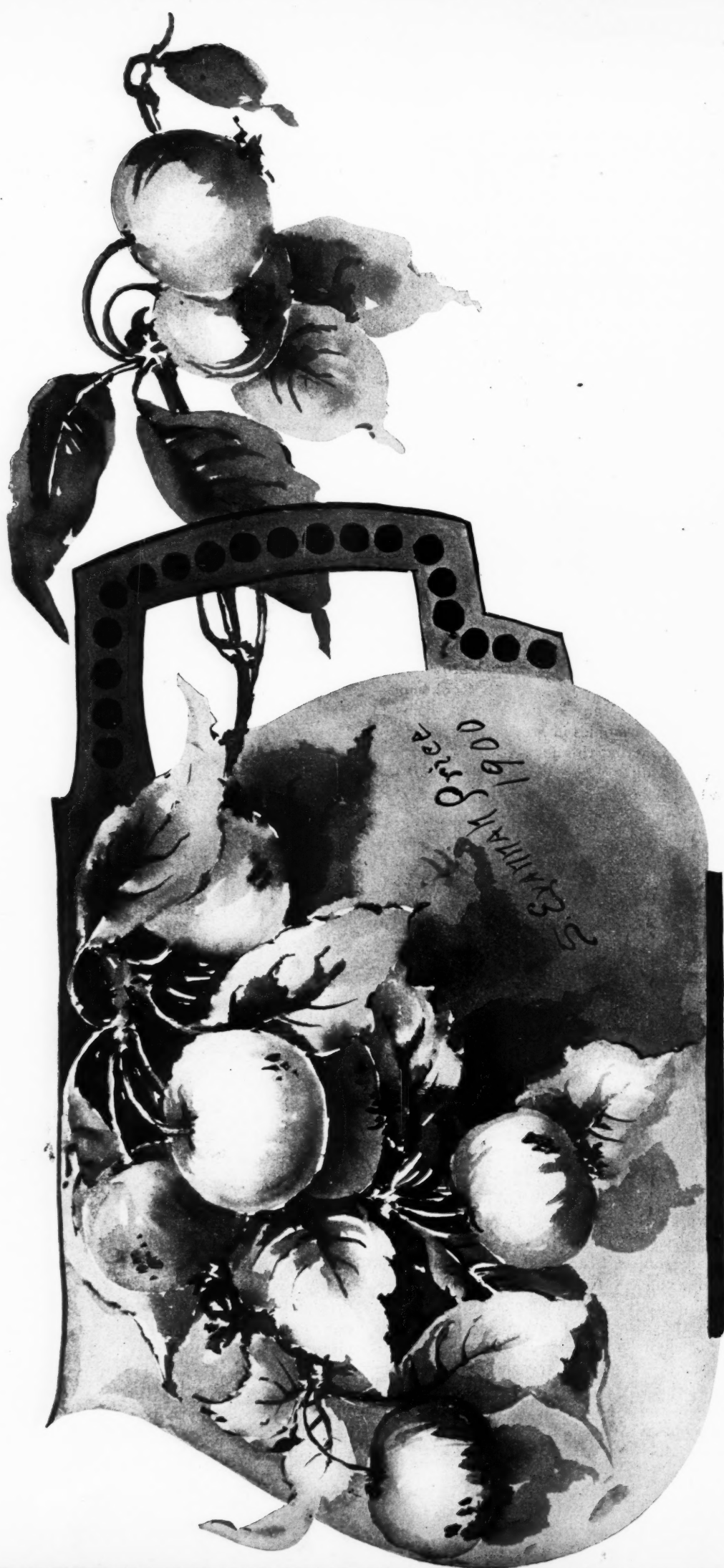
Work in lustres is seen in great variety in the Italian and Hungarian exhibits, and is extremely interesting.

The Swedish collection is uneven in merit, some things being very fine, resembling Copenhagen; others, and in fact, the majority of the pieces, are not extraordinary.

THE ROYAL FACTORY OF BERLIN

The effect of this exhibit as a whole is a glittering mass of gold or modeled ornament. It is in such sharp contrast to the quiet dignity of the Copenhagen, Japanese and Rookwood, that one is dazzled at first, and at once pronounces it to be in bad taste. I believe that the Royal Berlin is as excellent of its kind as the other wares, but is such a totally different sort of thing that to really appreciate its merits it must be regarded from another point of view. In many instances splendid work is spoiled by being placed on forms much over-ornamented. There is much good flower painting shown, and the raised paste is as fine as anything in that line to be seen in other displays. One huge vase is so magnificent as to make up for any deficiencies in other places. A frieze or band nearly covers the body of the form, painted with nude children and goats. It is painted quite as broadly as it could be done in oils, and in the most ravishing color. It is a masterpiece. It would have done credit to Rubens. Ornamental work in raised paste surrounding the painted section is applied with such taste as to be in perfect accord with the dignity of the painting. Judging from the breadth of handling and the magnificent rich color, it would seem that there are no limitations in our ceramic art.

PITTSBURGH
SCHOOL OF DESIGN
FOR WOMEN



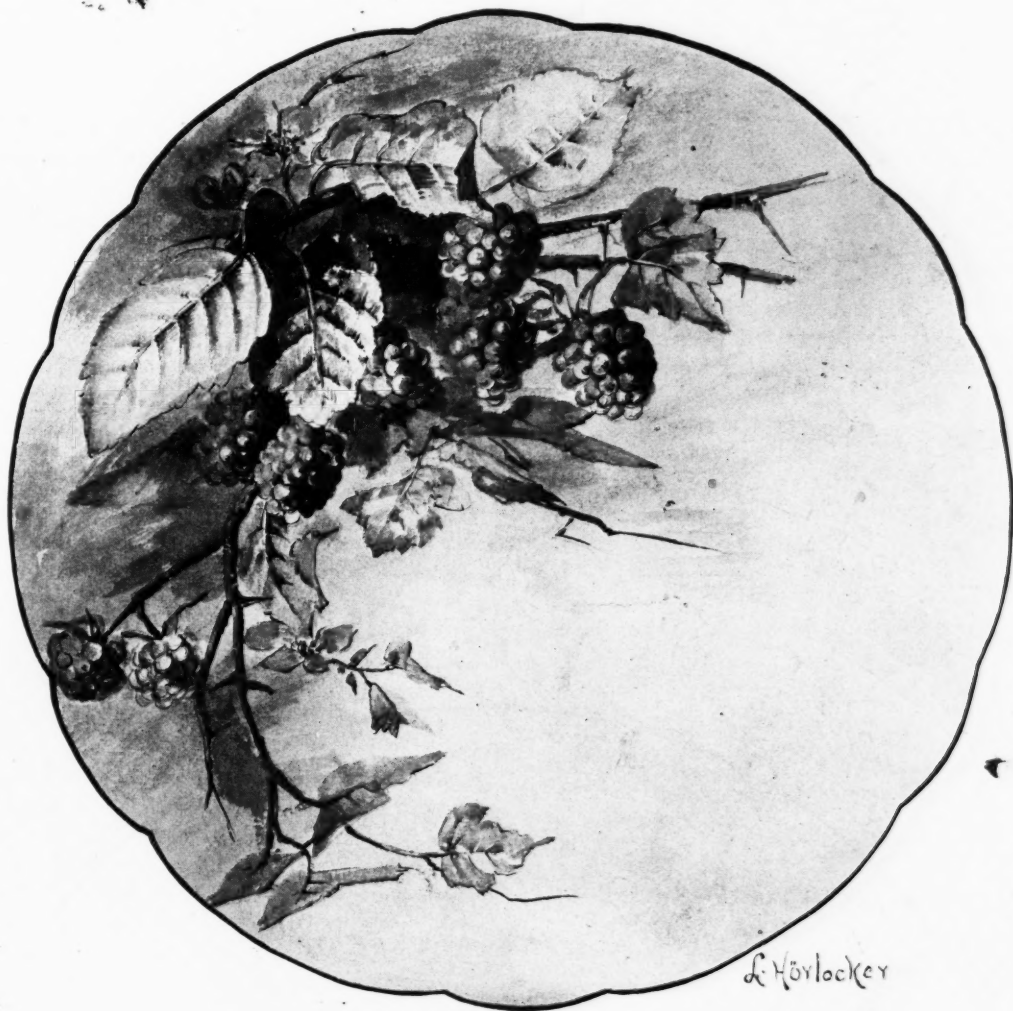
CRABAPPLE DESIGN FOR PITCHER—S. EVANNAH PRICE

TREATMENT FOR PITCHER

S. Evannah Price

FOR the lightest apples use Lemon Yellow, Carnation, Apple Green and Blood Red. For the darkest apple use Blood Red, Ruby Purple and Yellow Brown. Shade the nearest apple about the stem with Brown Green. Use Black for the dark blossom ends on the apples and Sepia for the spots.

For the leaves use Apple Green, Lemon Yellow, Russian Green, Shading Green, Brown Green, Black and Sepia. For stems and branches, Yellow Brown, Brown Green and Sepia. The background is made of Dark Green and Ruby Purple for darkest part blending into Russian Green on the left at top and the handle, Carnation (below and to the right of the principal branch) blending into Yellow Brown and Carnation mixed (about one-third Carnation).

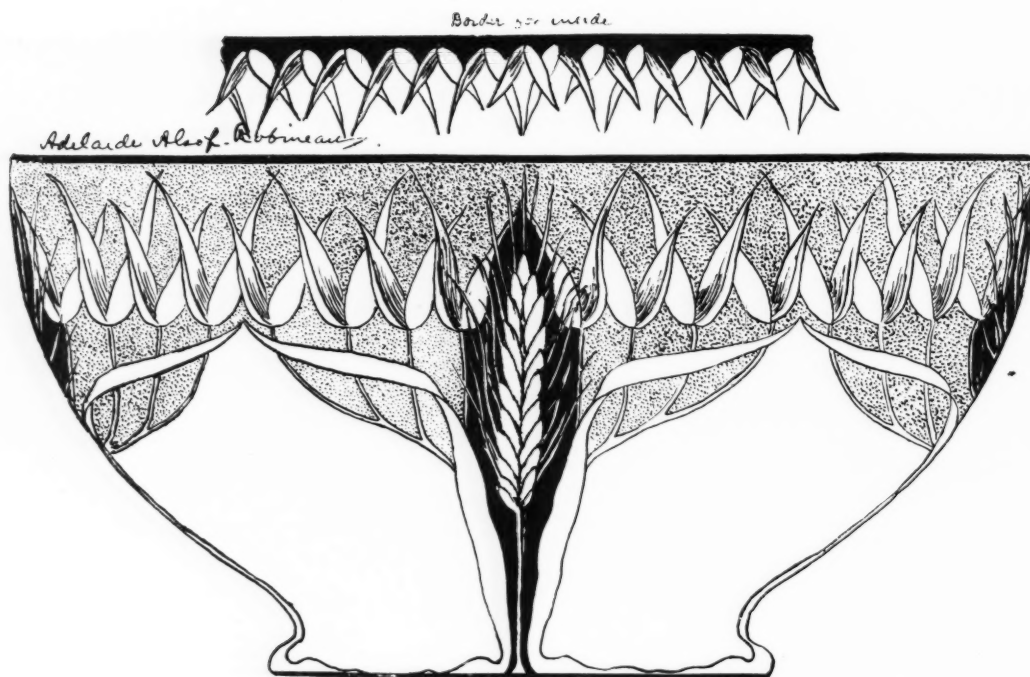


RASPBERRY DESIGN FOR PLATE—L. HORLOCKER

THE leaves or foliage of the raspberry differs very little from that of the blackberry. It is pleasing, however, to change the background effect to suit the red color of the berries. Use care in executing the first painting and drawing of the berries, giving more or less individuality to the seed lobes, not forgetting to give soundness to the berry by foreshortening the lobes as they extend around the edge. In the second painting you may give a wash of color to blend the individual lobes into a mass on the shadow or full side, thus giving wholeness to the berry. Avoid specializing each little lobe you know is there, use only sufficient detail to give character and form.

You will find it pleasing to introduce the various stages of ripeness of the berry as they are found on the stem, from

the hard green to the yellowish pink, into the fully ripe red ones. The most satisfactory results of color are obtained by using iron colors, that is, Deep Red Brown, Pompadour, Carnations, Yellow Brown, etc. Deep Purple may be mixed with the pompadour to lend transparency, and also black may be mixed with the purple and pompadour for depth of color. Avoid much purple or rose with the pompadour, as it is a stronger color and in the firing the red will be lost. Lemon Yellow, Yellow Brown, Shading Green and Pompadour may be used to develop the unripe ones. Treat the leaves and foliage with the usual greens, keeping them in quiet color and harmony with the tones of the berry, remembering it is the berries you wish to express as the object of your design.



OATMEAL OR PORRIDGE BOWL

Adelaide Alsop-Robineau

TINT the bowl *café au lait*, using Yellow Ochre with one-third Flux. Paint the oats and wheat with Sepia Brown mixed with Finishing Brown or with Moss Green. After firing, outline with gold and cover the dotted background with fine gold dots.

Or, if preferred, the design can be carried out in green, blue or brown, outlined with gold or a darker shade on a white ground.

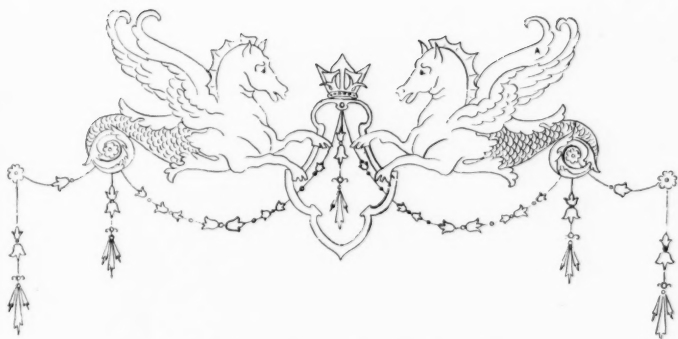


CHRYSANTHEMUM PLATE—ANNA B. LEONARD

FIRST outline the design of flowers and gold band in black. The dark band is gold, and the chrysanthemums are painted in Capucine Red (Lacroix), with a touch of Pompadour Red (German). The leaves are filled in with green enamel in flat washes. This pleasing effect in green is obtained by using Apple Green and a little Chrome Green 3b, and Mixing Yellow (Lacroix colors), and a slight bit of Brunswick

black (German), then adding one-eighth German Relief White to this color. This must be applied in thin washes, varying the tone by using a little more yellow in the extreme tips of the leaves.

The stems may be lighter in color. The narrow band on the rim of plate is left white, with lines in Capucine Red, using gold for the small dots.



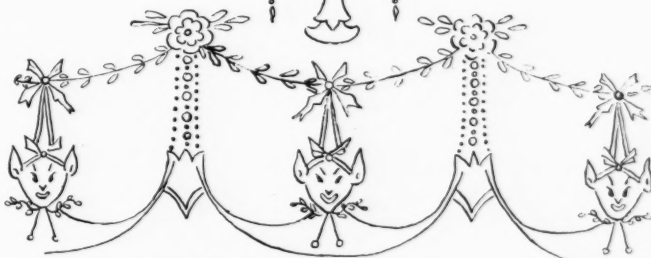
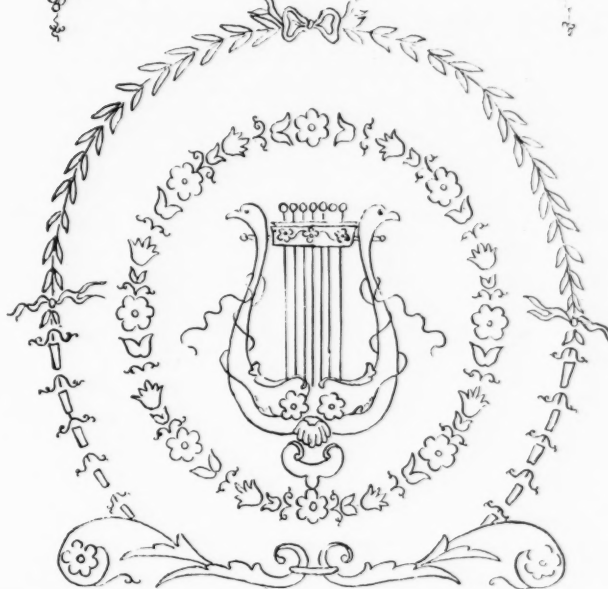
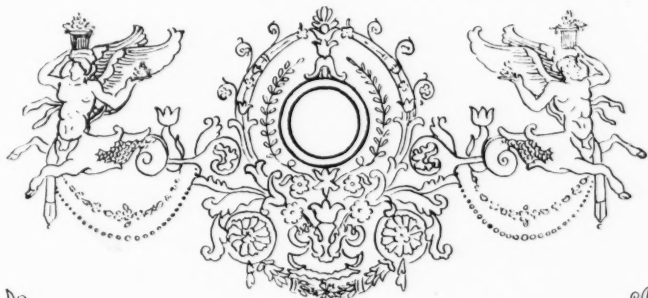
HISTORIC ORNAMENT—EMPIRE AND COLONIAL

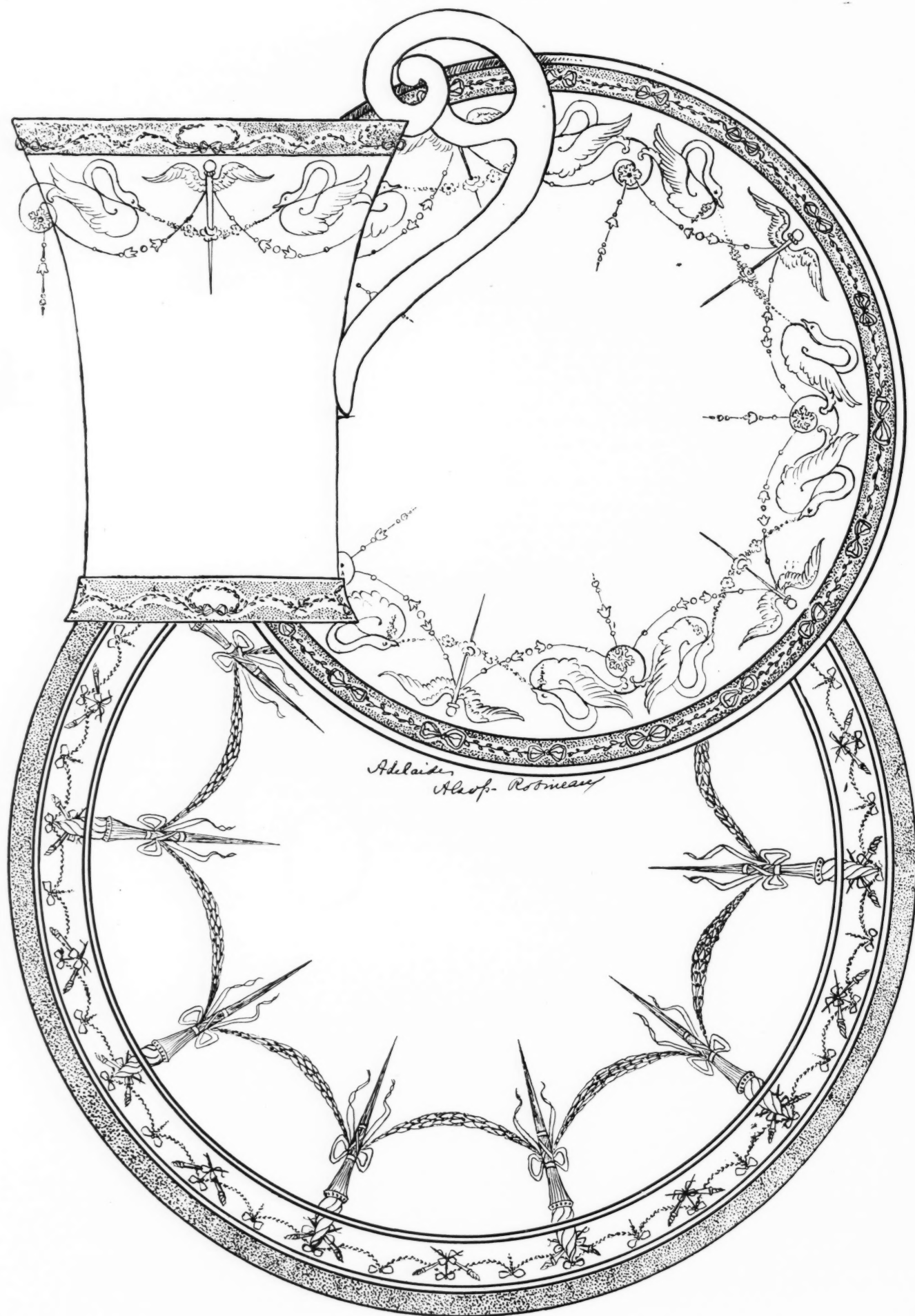


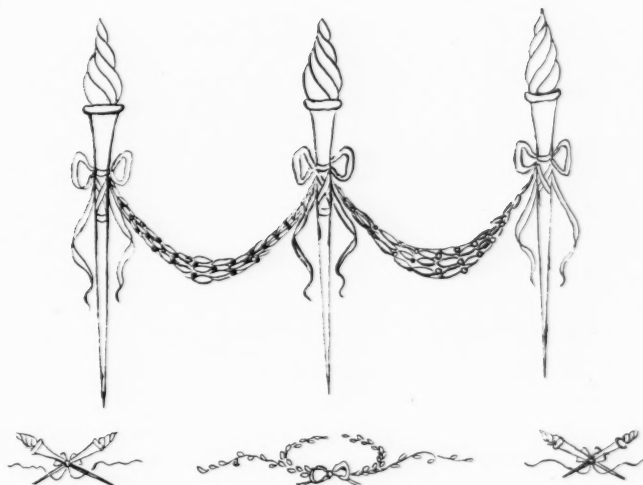
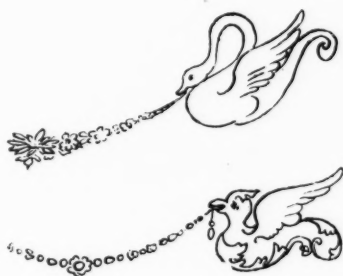
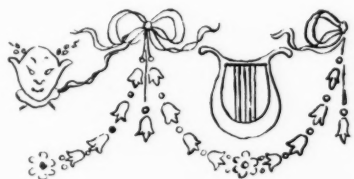
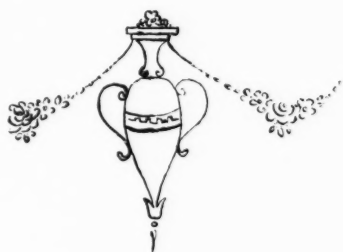
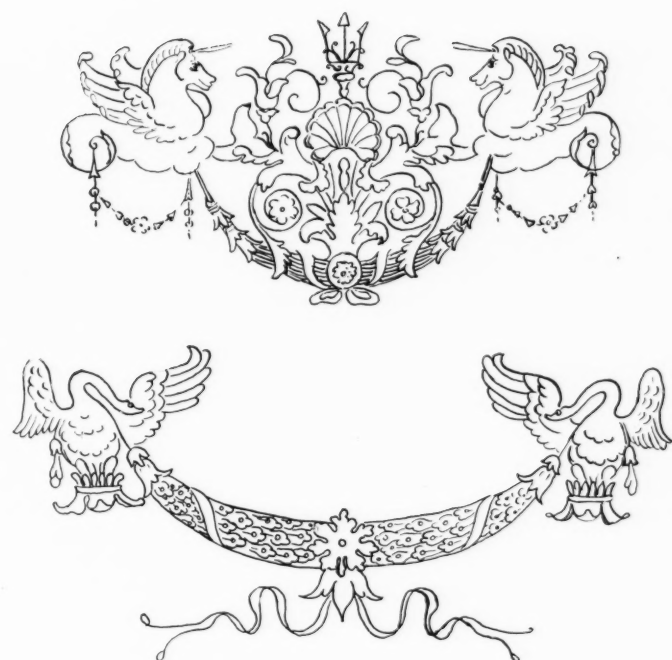
OUIS XVI. decoration grew more and more formal, and during the period of the Republic became severely Greek. When Napoleon became Emperor decorative art took on a more relaxed expression to harmonize with the change in *régime*, but continued to follow the Greek ideals.

This period being contemporary with the revolution in America and the early days of this Republic, the feeling in decoration naturally penetrated the atmosphere of the more cultured classes here. Those being the days but slightly removed from the time of the colonies of England, we have grown into referring to this period of decorative art as "Old Colonial," though, as a matter of fact, it was the style of the "Empire" in France.

The motifs used and the manner of using is most daintily adaptable to the decoration of table ware. The designs were simple but classic. Formal garlands of leaves or ornaments, rarely flowers, coats of arms, griffins and mythical creatures whose bodies terminated in scrolls which upheld the garlands, wreaths of laurel and bay, draperies both ribbon and scarf, crowns, the conventional fleur de lis of France, harps, masques, vase forms, the wand of Mercury and the torch of Hymen, were among the favorite subjects. Bands of color were used on most dishes, and gold only in dainty outlines of designs: sometimes filled in with color, sometimes merely drawn in gold. Occasionally outlines of color were seen. The designs were exclusively conventional, except that here and there a memory of the Rococo period would cause the introduction of little Watteau scenes of figures and landscapes. Most of the dishes had rims of gold, either on the edge or a slight distance from it, the plain and festoon edges being most used.





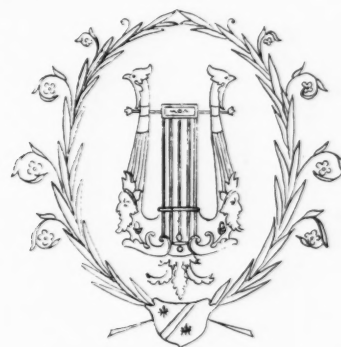


Application to Modern

Design

In the examples given, the cup and saucer is of the regular "Empire" shape, which can be procured anywhere. The edge has a wreath of leaves painted in Royal and Dark Green 7, the ribbons in Blue, the ground covered with fine dots of Gold, leaving a white margin to the design. The swans are shaded with Pearl Grey and Dark Green 7, the flower garlands in natural colors, the wand, scroll and ornaments in flat gold.

For the plate, the edge should be tinted a rich rose, the double lines in flat gold, the little border in flat gold also, except for the wreaths which should be green. The larger design might be in raised gold, in which case the torch should go over the lines instead of under, the berries in the wreath might be green, pink or white enamel. Keep the whole as dainty as possible.



TREATMENT OF PINK AZALEAS

Henrietta Barclay Wright Paist

PAIN'T the flowers in background with Carmine 53 (or any pink preferred) shading with Ruby Purple. Keep the high light of the more delicate ones a pure delicate pink, using White Rose for shadows; near the centre, on the outer petals is a stronger dash of pink with still stronger spots; petals are streaked with pink on the underside. For shading the upper and most delicate petals use Copenhagen Blue very light. It is very easy at this time of the year to secure the flower and shade from nature. For the light leaves lay in with Copenhagen and glaze with Moss Green J. The second fire: The other leaves lay in with Brown Green and a touch of Dark Green, to be glazed also. To soften the tone of the flowers wash over delicately with yellow leaving the high lights. A wash of Yellow Brown will tone down the dark ones in background. Use either a background of Copenhagen Blue or Green, strong behind the design, gradually shading into lighter towards the edge of the tray. (Design, pp. 106-107).



For Treatment see page 105

DESIGN IN PINK AZALEAS FOR TRAY-



TRAY—HENRIETTA BARCLAY WRIGHT PAIST

KERAMIC STUDIO

DERBY WARE

[From Jervis's "Pottery Marks."]

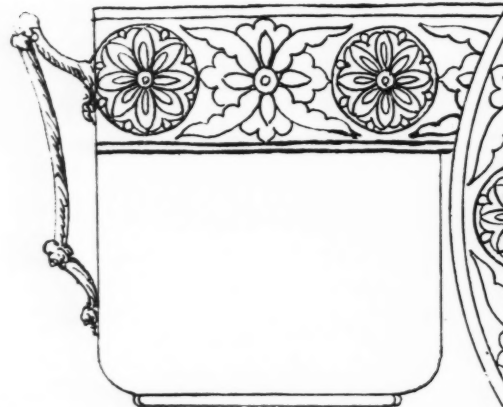
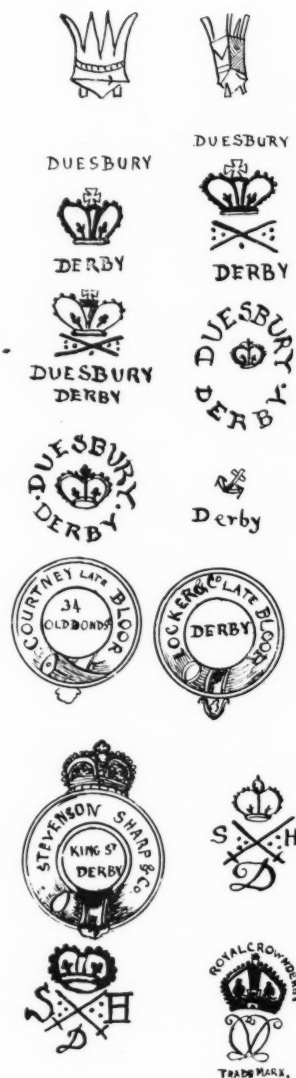
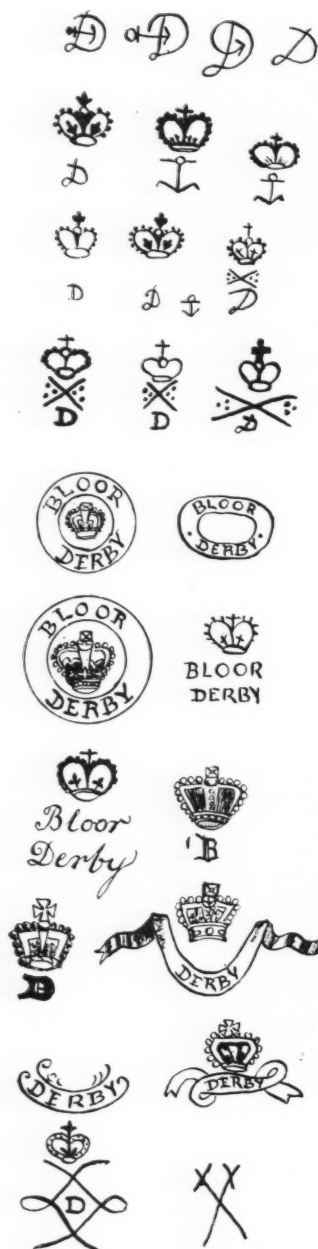


THE Derby pottery was founded in 1756 by John Heath and William Duesbury. In 1769 both the Bow and Chelsea factories were absorbed by Duesbury, who removed the molds and engravings to Derby. The "D" for Derby and the anchor for Chelsea were then combined in the trade mark. About 1781 bisque figures were first made. Robert Bloor leased the premises in 1815 from the then proprietor, the third William Duesbury. Jealous of the reputation their products had acquired, the Duesburys had never allowed an imperfect piece either to be decorated or leave the factory. The accumulation of such pieces was thrown upon the market by Bloor and met with ready sale, and the temptation to produce large quantities of goods was too great to be resisted, so but little care was taken in selection, and the decline of the works commenced.

Bloor was succeeded in 1846 by Thomas Clark, who discontinued the works and sold the molds, etc., to Staffordshire potters. Some of the old workmen commenced business on their own account, under the style of Locker & Co., changed in 1859 to Stevenson & Co., and finally to Hancock & Co.

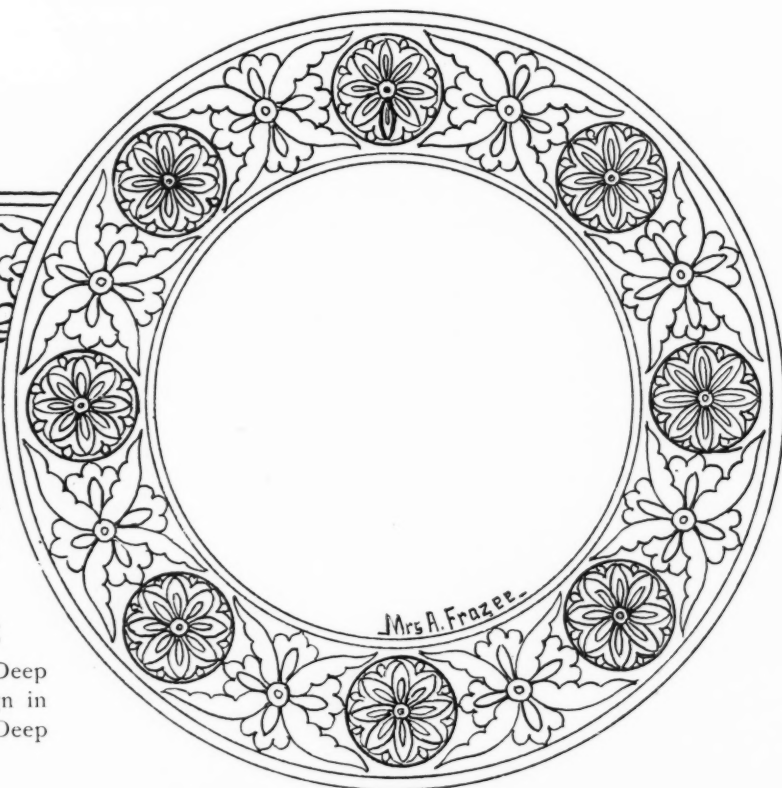
In 1877 Edward Phillips, W. Litherland and John McInnes formed a company for the manufacture of china at Derby under the style of the Crown Derby Porcelain Company, and in 1891 the privilege of adding "Royal" to the title was given them. Their mark is the last one given.

The first four marks are of the period of Chelsea Derby, 1769 to 1784; the next six are Crown Derby marks of the periods of 1773 to 1782, and 1782 to 1831; the next three are Duesbury & Kean marks of 1795; then six Bloor marks of period, 1815 to 1831; and finally the late Crown Derby marks of the 1831 period, followed by various Duesbury, Courtney, Locker, Stevenson and Hancock marks.



CUP AND SAUCER—MRS. A. FRAZEE

DARK blue enamel, made of Dark Blue, Deep Purple, one-third Relief White. Design in gold, outlined in red made of Capucine and Deep Red Brown, very little flux.



NATIONAL LEAGUE OF MINERAL PAINTERS

A MONTHLY meeting of the Advisory Board, one of which is held the second Tuesday of each month, at 8 P. M., was called at Mrs. F. Rowel's studio, 96 Fifth avenue, New York, July 10th. The failure to secure a fair representation for this meeting was met by discussing the topics demanding attention and adopting the plan of obtaining the votes of the entire board by letter.

Mr. Chas. Volkmar and Mrs. F. Rowell, members of Education Committee were present at Board meeting and offered assistance in bringing to the Board plans to increase the interest in designs for the decorations suitable for a government table service. Miss Keenan, chairman of Education Committee will be in this city in August. She will inaugurate plans of work which will be embodied in the form of a circular letter and sent to members of her committee for approval and comment.

The League has accepted the offer of Mrs. L. Vance Phillips for Government Table Service Design prize.

Mr. Walter Day Lenox, president of the Trenton Ceramic Art Co., offers to members of our League a prize for a Vase Design (not for decoration but for the form of the vase itself).

The Board meeting for August will be omitted. Notice of Advisory Board meeting and order of business for September will be sent in due time.

July 18th, 1900.

MRS. WORTH-OSGOOD,
President.

LEAGUE
NOTES

"'Afraid to go into that cobweb? Just see me go through it!' said the broom to the fly."

It is said that where women are honored the Gods are satisfied. We are always honored in our own country, but we did not expect so much in France. It is now a daily thing to be visited by enthusiastic admirers. The head of a large ceramic factory said yesterday, our President deserved infinite praise for the work she had done, that the men of the club had sent some fine exhibits, but it had taken the women to do the "nervy" thing. We told him it was better to be a woman of nerve, than a woman of nerves, and also remarked that we all knew that history repeated itself, but that the National League women were giving it *variations*, and that was all that constituted progress anyway. We must not hesitate to go on with our work. Make it a noble ideal, not merely a piece of decorative work. It will be wilful and ignorant to turn aside now. We must rise out of our apathy, rub our eyes and stare at the light. We are not æsthetic paupers sitting at the foot of the class any longer. They tell us here, there are *infinite possibilities* in people of our energy. We must not doubt their word: their favorable criticism has not been solicited.

One of the ceramic displays here has a furnace built upon a platform; an old furnace; square. I expect it is a make-believe; but it looks natural and dirty and interesting. I have tried to get a photograph of it, but could not. Cut out in a piece of old iron across the top is the following interesting motto or quotation:

"Descends, divine Sagesse; benis
Nos fourneaux; donne a vos
Vases la belle nuance:
Mais, si les hommes tout
Mechants, faux et prevaricateur
A moi, les mauvais demons du feu,
Eclatant les vases; croule le four!
A fin que tous apprennent a pratiquer la justice."

The masonry looks split and bronzed, as if the cleavages had been made by fire, and with this old quotation from

Hésiede keeping its sentry over all, the grey dingy picture is very complete and fascinating. It belonged in a dark dreary cellar like one my sister, Miss Wagner, and I once fired in, in Mankato, Minnesota. The only spot in the town that had gas was the post office, and they permitted us to put up our little Frackelton kiln in the cellar. We were dropped down into it by a dumb waiter, then felt our way along a slimy wet passage, till we reached the front part, where we got a ray or two of light from the grating above on the street. There were prison wheelbarrows at one end of this enchanting spot, and we had to sit in them when we fired, for though I am sure that we invoked the divine goddesses to bless our furnace, we were afraid of the toads that came to see what we were doing. Those old days of our first experiments—how long ago they seem! almost like something in a past life. The gods were tolerant, too, in those days, for our work was not always meritorious. But this was all "once upon a time," and we are now exhibiting our vases and plaques and tiles in Paris at the Fair of 1900. Of this Paris Exposition, of its Art Galleries alone—

"Could I but write the things I see,
My world would haste to gaze with me."

PARIS, June 27, 1900 MARY LEICESTER WAGNER.

The following extracts are from a recent letter of Mrs. Wagner to the Detroit Club:

"The Jury came last Thursday and spent nearly all the afternoon in this section but it will be several weeks before I hear from them. I have been at my post every day for four weeks so as not to miss these judges when they did come. There are many other competitive exhibits, Mrs. Frackelton has a very fine one. The Atlan Club exhibits a case full, so do M. and E. Healy of Washington. Mrs. Storer has a stunning exhibition, it is wonderfully interesting; it is pottery, but it looks like old metal.

I have every reason to feel that we will have some recognition. They examined every piece from their catalogues, marked each name with points running from 0 up to 20. They gave us more time than any other exhibit.

The Rookwood pottery is close by. They expect the "Grand Prix." Our exhibit has attracted a great deal of attention. It certainly looks very beautiful.

The manager of the "Royal Berlin" factory has probably made us eight or ten visits and says "he considers our exhibit most fascinating and interesting." The Limoges man, Royal Bonn, Bavaria and Doulton men have all said the same.

The French are, of course, more interested in the underglaze, notably Mrs. McLaughlin's, the Newcomb, Dedham, Volkmar and Mrs. Irelan's of San Francisco. Just at the present the French want everything in the dead, dull finish and I am glad we are showing some exquisite examples. Our lustre work excels anything I see here on china. It is as handsome as Tiffany's lustre on glass. I wish we had more of it. Indeed, I wish every day that more of our good decorators had sent five times as much of their work. The enameled work, done mostly in New York, is very fine and receives marked attention.

We do not need to come to Paris to study ceramics. I wish you could see the work done here by amateurs! It is on exhibition in the French Section, and some of it has been accepted and on exhibition in the Salon.

Let me say again: I am proud of our clubs and our workers: I am proud to represent them in Paris."

The Director of the Royal Berlin factory visited the League's exhibition nearly every day and brought many distinguished visitors with him. The work was very interesting to him and he was delighted with the good firing which had been done by the decorators themselves in their small kilns. This seemed to astonish him very much. He expressed so much pleasure and admiration that Mrs. Wagner gave him a piece of her work (not daring to give another's) and then he informed her he was going home to be married in a few days and would take the little pitcher as a souvenir of one of the most interesting exhibits of the fair.

As representative of the League, Mrs. Wagner is invited and is attending many charming conventions and teas, where she is meeting the educators from all parts of the world. She is placing the League's work before them and is winning interest everywhere.

IN THE STUDIOS

Mrs. Leonard returned from Paris the first of August.

The Misses Mason are still teaching.

Mrs. Cherry, who has been teaching in the Fry Studio, has returned to St. Louis.

Mrs. Vance Phillips and Mrs. Sadie Wood Safford of the Chautauqua Summer School of Art will open their studios in New York the first of September.

Miss Overly of Pittsburg, who has also been teaching at Chautauqua, will re-open her studio on the first of September.

Miss Montfort has closed her studio until September.

A son was born to Samuel E. Robineau and Mrs. Adelaide Alsop-Robineau, July 29th. He will, no doubt, be an artist-potter.



PITTSBURGH
SCHOOL OF DESIGN
FOR WOMEN

TREATMENT OF HEAD—LAURETTA

Flesh Palettes

DRESDEN (Mrs. Vance-Phillips)	LACROIX	FRY'S POWDER COLORS (Mrs. Alsop-Robinson)
Blonde {Pompadour 1 $\frac{1}{2}$ } {Canary 2} } $\frac{1}{2}$ flux	Carnation 1 } Canary 2 } $\frac{1}{2}$ flux	Flesh 1
Brunette {Pompadour 1 $\frac{1}{2}$ } {Yel. ochre 2} } $\frac{1}{2}$ flux	Carnation 1 } Yel. Ochre 2 } $\frac{1}{2}$ flux	Flesh 2
Pomp. 1 {Pompadour 3 {Flux 1}	Carnation 3 Flux 1	Pompadour 2
Pomp. 2 {Pompadour 1 {Flux 1}	Carnation 1 Flux 1	Pompadour 1
Reflected Light {Pompadour 1 $\frac{1}{2}$ } {Yel. brown 2} } $\frac{1}{3}$ flux	Carnation 1 } Yel. brown 2 } $\frac{1}{2}$ flux	Reflected light
Cool Shadow {Turq. green 1* } {Violet of iron } $\frac{1}{4}$ flux {Grey for flesh 1}	Deep blue green 1* } Violet of iron 1 } $\frac{1}{2}$ flux Neutral gray 1 }	Cool shadow
Tender Shadow {Cool shadow 2 {Pearl grey 1 {Touch of Turq. green	Cool shadow 1 Pearl grey 1 Touch of blue green	Tender shadow
Warm Shadow {Sepia brown 2 {Violet of iron 1}	Sepia brown 1 Violet of iron 1	Warm shadow
Brown 2 {Finishing brown 1 {Flux 1}	Brown 4, 1 Flux 1 Raven black $\frac{1}{4}$	Brown 1
Brown 1 {Finishing brown 3 {Flux 1}	Brown 4, 3 Flux 1 Raven black $\frac{1}{4}$	Brown 2

NOTE—In flesh palette, the numbers refer to the proportionate parts. * means a little more and $\frac{1}{2}$ a little less than one part.

If you are using other makes of colors, refer to our color chart.

Brushes

1 set (6) miniature quill brushes.

1 set (6) slanting deerfoot stipplers in quill.

Square shaders, 2, 4, 6, 8.

Take court plaster and bind the stipplers half way over the hair, like a collar to make them firm.

Use for medium a mixture of Balsam of Copaiba (6 drops) and Oil of Cloves (1 drop). Use also Spirits of Turpentine in the brush in painting. Rub the colors down with medium; this will keep them open and fresh for a long time, if you keep your palette covered. Use for a palette a 6 by 6 tile, divided, marked and fired as in the cut. Several of the mixtures look much alike before firing, and without the names fired beneath, there would be great trouble in distinguishing between them.

FLESH I.	FLESH II.	POMP. I.	POMP. II.	REF. LIGHT
COOL SHADOW	TENDER SHAD.	WARM SHAD.	BROWN I.	BROWN II.

Make a careful tracing, dotting all lines, and transfer to panel. Use gelatine tracing paper, as it is most transparent. Fix this tracing to panel with two pieces of gummed paper at top, so the tracing can be lifted to see if it needs correcting. For transfer paper, use a piece of light brown wrapping paper about two inches square. Rub a little of the medium (copaiba and clove oil) well into it. Take a soft lead pencil and blacken thoroughly. This can be used again from time to time by rubbing afresh with a very little medium on a rag.

Slip this under the tracing the blackened side toward the china, and go over the tracing with a steel or ivory tracer, moving the leaded paper from place to place as you progress, looking first to see if all the drawing in that section has been transferred. When the drawing is complete, take a fine liner and go over with India ink, remembering to make all lines delicately dotted, so that you can see if all color is well blended and no hard lines left at edges when painting. Wash off your panel with spirits of turpentine and the panel is ready for painting. For the first fire tint the background Deep Blue Green at the top, shading into Dark Green 7 at the bottom. Wipe off the figure, etc., carefully cleaning the edges with a little cotton wool on a stick, so that the edges will be kept soft. Cover all the flesh portions with a thin wash of the medium, padding lightly with finger until even. A brush or pad would take off too much oil. With your large square shader, cover the parts in light with Blonde Flesh, using spirits of turpentine on brush. Over the parts in shadow, wash the "Reflected Light." Then with your miniature brush No. 1 work "Tender Shadow" between the light and shadow, on eye brows, edges of hair, under the eye, in all modellings on the light portions. For the modellings in shadow use "Cool Shadow." For cheek, chin, tips of nose and fingers and palm of hand, use Pompadour No. 2. On lips use Pompadour No. 1. Work rapidly and lightly and do not try to blend smooth until all color is on. Stipple the flesh first with large stippler, then with smaller, taking off high lights with the smallest size. If the color blends off too freely, wait a little before completing the blending until the paint is somewhat drier. Be careful not to blend off too much color in shadow. For the eye, use Finishing Brown 1, with a little Meissen or Yellow Brown. For the hair the same colors, using a large square shader and allowing the brush marks to indicate the lines of the hair. When dry take out a few lighter hairs and shade the wavy parts. For drapery on the head and the chemise, use Pearl Grey, with a touch of Violet of Gold in the deepest shadows. The bodice should be painted in Ruby Purple, shaded afterwards with Finishing Brown. For the branch of laurel, use Deep Blue Green and Royal Green in light, adding Dark Green 7 for shadows. The berries are white, shaded with the same colors and a touch of Violet. Use cotton wool on a stick to take out soft high lights on drapery.

For second fire, repeat the scheme already given, adding a little Canary or Albert Yellow to hair and Violet to drapery on head. Strengthen the flesh by adding Cool Shadow and Pompadour No. 2 to shadows. Do not forget to work a little Tender Shadow into corner of mouth.

The last fire is reserved for finishing and strengthening touches. Use a little Finishing Brown 2 and Warm Shadow in deepest flesh tones, modelling with brush and blending with stippler. Remember throughout to keep the flesh cool until the last, when you can add any desired extra warmth with Pompadour No. 1, Reflected Light and Warm Shadow. Remember to leave no hard lines. Stipple all edges and keep them soft. Break all light edges with Tender Shadow. Dust over the background in second fire with Finishing Brown—not too heavy. You can make it darker for last fire, if necessary. Be sure and have the edges soft where they meet the background. Use the stippler freely.

THE COLLECTOR

OLD CHINA FOR SALE OR EXCHANGE BY SUBSCRIBERS

For further particulars, address Ceramic Studio Publishing Co.

<i>p. c.</i> —perfect condition.	<i>rep.</i> —repaired.
<i>g. c.</i> —good condition.	<i>cr.</i> —cracked.
<i>f. c.</i> —fair condition.	<i>ch</i> —chipped (state number of chips).
<i>p. g.</i> —perfect glaze or color.	<i>sm. ch.</i> —small chips (use only for very small chips which do not spoil the piece).
<i>g. g.</i> —good glaze or color.	<i>br. x.</i> —broken, piece missing.
<i>f. g.</i> —fair glaze or color.	<i>br. o.</i> —broken, can be repaired.
<i>b. g.</i> —bad glaze or color.	
<i>scr.</i> —scratched.	

STAFFORDSHIRE

Merchants' Exchange Fire, brown plate, 9-inch, g. c.,	\$20.00
States pattern, dark blue plate, 10½-inch, p. c. and g.,	18.00
Landing of Lafayette, dark blue plate, 10-inch, p. c. and g.,	15.00
Lawrence Mansion, dark blue plate, 10-inch, p. c. and g.,	10.00
Winter View of Pittsfield, dark blue plate, 7¾-inch, p. c. and g.,	8.00
Little Boy Blue platter, 15x12, g. c. but scr.,	10.00
Lafayette at Tomb of Franklin bowl, 13-inch, p. c. and g.,	18.00
Six English Lake, light blue soup plates, and comport, p. c. and g., lot,	10.00
Brown plate, 7½-inch, French View (Seine), J. Wedgwood, g. c.,	1.00
Light blue plate, 10-inch, Chinese design, g. c.,	.75
Blue plate, 5-inch (wild roses), g. c.,	1.00

LUSTRES

Silver lustre sugar bowl and creamer, g. c.,	10.00
Copper lustre tea pot, 7¼-inch high, fine specimen, blue and white strawberry decoration in relief,	10.00
Copper lustre pitcher, 4-inch, polychrome floral decoration in enamels, g. c.,	5.00
Copper lustre creamer, 3½-inch, relief decoration on blue band,	2.50
Copper lustre mug, handle br. o.,	1.00

MISCELLANEOUS

Orange and gold Davenport plate, 6-inch, g. c.,	1.25
Delft blue and white plate, 9 inch, g. c.,	1.50
Delft blue and white plate, 8½ inch, g. c.,	1.50
Canton blue plate, 9 inch, slight cr.,	1.00
Lowestoft cup and saucer, gold vine decoration, g. c.,	3.00

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CHINA TOYS, No. 3

IN the South Kensington Museum are some groups of figures made in Staffordshire. They give a rather serious cast to English humor. One cannot look upon "The Parson and the Clerk," the former with a bottle, the latter with a lantern, each trying to support the other upon his crooked path, without realizing that if the English people are charged with taking their pleasures seriously, they must have taken their duties very lightly. The collector of blue plates, who has become familiar with the name of Enoch Wood, does not, perhaps, know that his really best work was the modeling of figurines. Ralph Wood also excelled in this work, and "The Vicar and Moses" in the South Kensington Museum is a good specimen. The modeler Voyez doubtless worked for both Wood and Wedgwood in 1788, so the work of both potteries at this time must have been on similar lines. Many of these pieces were treasured by Horace Walpole in his home at Strawberry Hill. He well knew

"There's a joy without canker and cark,
There's a pleasure eternally new,
It is found in the glaze and the mark
Of china that's ancient and blue."

These small figures are variously colored, and are still made in Staffordshire. In a recent trip in that country I bought "Dick Turpin" and "Tom Jones" in a grocery store. As the photo. of Dick Turpin shows, the molds for these highwaymen needed to be renewed. However, a touch of childhood, or the thought of some little boy's pleasure in the black horse of Dick Turpin caused these figures to find a place in my trunk. At the time, Dick Turpin's history was unknown to me, or I might have hesitated about assisting in

his emigration, as recent reports prove that we have enough of his sort on this side of the ocean. But Black Bess, the spirited horse, found a welcome on this side, and his master's entrance into this port was not questioned. This little highly colored figure recalls Ainsworth's description in "Rookwood" of Turpin's famous ride to York (where he was executed in 1739).

The love of human kind for the dog has no better proof than in the many models of dogs found among china toys. Many a little child's heart is renewed in the grown up breast at the sight of a china dog. Those past hours are sweet to recall when the perfection of happiness was reached by the possession of one of these common little china beasts. Very often now



DICK TURPIN

the greyhound represented is found treasured in some home, sometimes a sad reminder. I have found three of this same model, all old and more or less damaged, each with a history.

Eugene Field has put life into many inanimate things in his representations of child life. "The Naughty Doll" would give the little mother great disappointment.

"I's have her wed the china vase—
There is no Dresden rarer—
You might go searching every place,
And never find a fairer.
He is a gentle, pinkish youth,—
Of that there's no denying;
Yet when I speak of him, forsooth!
Amandy falls a-crying.
She loves the drum,—that's very plain,—
And scorns the vase so clever,
And, weeping, vows she will remain
A spinster doll forever!
Yet all in vain the Dresden boy
From yonder mantel woos her;
A mania for that vulgar toy,
The noisy drum, imbues her."

The variety and interest of these toys may not still hold sway in the nursery, where mechanical toys have replaced simpler diversions, but a history of child life in the past would



GREYHOUND

be incomplete without them. I recently saw a curious little cottage made of Staffordshire ware, and to write of the many designs still preserved would form a long article. Josiah Wedgwood was especially interested in finely modelled pieces, and among these is a fine bust, twenty-two inches high, of "Sadness." But those familiar to us are the household bits, once sold for a shilling, which came in great abundance to our market. The Dresden statuettes and tiny French figures are still coming to us in quantities and for small prices; while far better in many ways than the old pieces of Staffordshire, in our hearts they can never replace them. In a trip into the rural country, the mantel

piece is rarely found that does not hold a shepherdess or rustic figure of some kind, and although usually unmarked you may be pretty sure it came from "pot-land" in Staffordshire. It is my impression that the toys most popular were those modelled after rabbits, horses, dogs or domestic animals.

There is one name to whom insufficient credit seems given in the early history of pottery. It is that of William Cookworthy, who was the first English potter to use native material. Up to his time all china had been made from kaolin brought from America or China. It was said to have been sent from the latter place as ballast, until the Chinese found to what use it was put and stopped its exportation. William Cookworthy, before he sold out his patent to Richard Champion, made many figures, which, unfortunately, have been freely reproduced. It is a difficult thing now to find a good specimen of that old Plymouth ware, but more difficult to determine upon its genuineness. We must not forget that the first hard paste porcelain was Plymouth and Bristol. It is obvious that Lowestoft, so called, was hard paste, but the conundrum so often propounded as to this ware leaves me free to omit it from this article.

CARRIE STOW-WAIT.

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A CHARACTERISTIC LEEDS PITCHER

WE have published in the June number an article on Leeds, with a number of illustrations of Leeds ware. In addition we reproduce here an interesting pitcher, and, although unmarked, it is easily identified by the very light weight of the ware, the greenish deposit in the creases of the handle and under the base of the pitcher, and

also by the delicate and artistic decoration. The sea weeds are black on orange background, the narrow bands on top and at the base are black, the broad band between is green. These colored bands are also quite characteristic of Leeds decoration. Specimens of old Leeds so far have not been

very much sought after by collectors, who have been too busy hunting up historical china. They will probably be much more valuable in a few years, as they are far from being common. The trouble is that collectors and dealers have not learned yet to recognize them. The pitcher which we reproduce here was submitted to one of the

leading dealers of New York, who could not tell what it was and called it vaguely an old English pitcher. Another pitcher

of exactly the same shape but different decoration was sold last winter in New York as a "Liverpool pitcher." Many people have a notion that all barrel-shaped pitchers are Liverpool. In fact this shape was used at Leeds and also by Staffordshire potters.

o o o

THE LANDING OF COLUMBUS

AMONG the more recent printed designs on English pottery is "The Landing of Columbus," a design well known to china collectors and much sought after, although it is of little or no historical interest, being a purely imaginary conception, of the same class as the Penn's Treaty with the Indians, figured in our first paper. Collectors are usually satisfied to own a single example of the Columbus plate, apparently unaware that there are ten or more distinct varieties of this subject. The border design in all is the same: an alternate arrangement of panels and roses, usually four of each. The panels or medallions contain deer or elk or moose, representing the

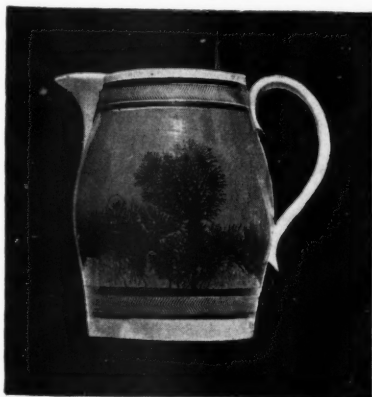
fauna of the United States. The central engravings, however, differ widely; in some there are Indians and in others Spaniards, while a number are nondescript designs which seem to bear no relation to the Discovery of America.

Among the most interesting of the series, and probably the best known of all, is the view representing Columbus standing in the foreground with an attendant, beneath tropical foliage, while in the distance a caravel and row boat may be seen, lying peacefully on the bosom of the placid ocean.

In another view Colum-

bus appears on horseback, while a third shows an encampment with circular tents. By far the most characteristic, however, appears on a large platter. In the foreground are three Indians, who are perched on the trunk of a large tree, peering through the foliage in the direction of the beach, from which a procession of white men is advancing up the slope. In front walks Columbus, and in a long line behind him are no less than seventeen attendants. I do not remember to have seen this variety of the Columbus design figured in any book or article, the reason being, doubtless, that it is one of the rarest of the series.

At this date very little can be learned in regard to these old printed designs. Few of the factories that produced them are still in existence, and those which have survived contain but little data relating to the old designs intended for the American trade. Fortunately I have been able to procure some interesting information regarding this particular design, "The Landing of Columbus," from a grandson of the manufacturer, who was William Adams of Greenfield, Staffordshire, England, born in 1798, who first came to America on a visit in 1822, and later in 1825. During his second trip he procured the designs for the engraver, and when he returned



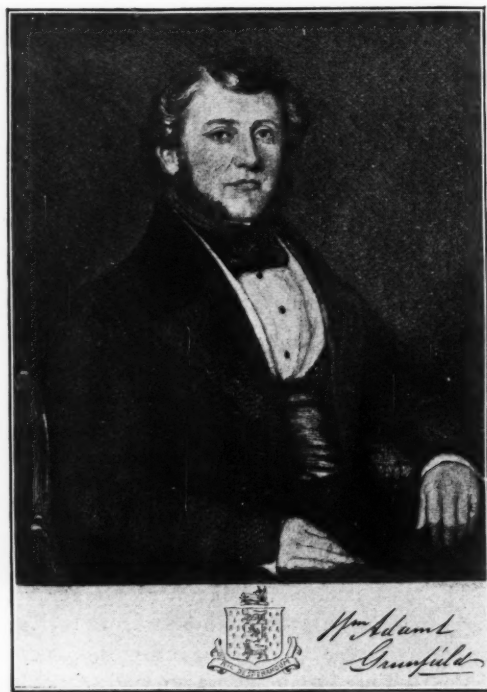


to England had the pattern made and shipped to the States about 1830. These were among the first of the designs to reach this country bearing printed devices in other colors than dark blue. The Columbus design was produced in several colors, red, pink, green, blue, brown, black and purple. The price of plates bearing the Columbus design was 4s. a dozen, or about eight cents each, while at the present time such pieces have been known to bring at least a hundred times as much.

The first Adams pottery was established by John Adams in 1657, at Burslem. In 1820 the firm of William Adams & Sons had five separate works, and the goods for the American market were shipped direct to their agents, Adams Brothers of New York. The present firm of William Adams & Co. of Tunstall, England, are the representatives of the original works.

Through the kindness of Mr. Percy W. L. Adams of the Tunstall establishment, I am enabled to reproduce the portrait of his grandfather, William Adams of Greenfield, the maker of the Columbus design and numerous other American views which were produced about the same time.

EDWIN ATLEE BARBER.



TREATMENT FOR PLATE (Supplement)

Anna B. Leonard

THIS design must be executed carefully and with daintiness or the charm of it will be destroyed. First put on the tint so that there is a good body of color and not a weak baby-blue wash, then fire it very hard. (The tint is two-thirds Night Green, La Croix, and one-third Deep Blue Green, with one-sixth flux added to the mixture.)

After firing rub the color smooth with emery cloth, then carry out the gold design in raised paste, and paint delicately the roses for the second fire, using Carmine No. 3, Ruby Purple (German), Apple Green, Mixing Yellow, Brown Green, Emerald Stone Green, and Deep Red Brown.

For the third fire retouch the flowers by emphasizing a few details and then cover all the paste with gold, and add the enamels in the circles. This is white enamel, covered very slightly with Carmine No. 3, and the enamel should be a hard enamel (two-thirds Aufsetzweis with one-third best English enamel) unless a very light fire should be required. In this case the decorator used the above colors and enamel.

PHOTOGRAPHS OF PARIS EXHIBIT

Photographs of the League exhibition at Paris can be obtained from Mrs. Mary L. Wagner, 117 Rue St. Dominique, Paris. In the set of photographs at least one piece from each exhibitor shows.

LUSTRES

BROWN.

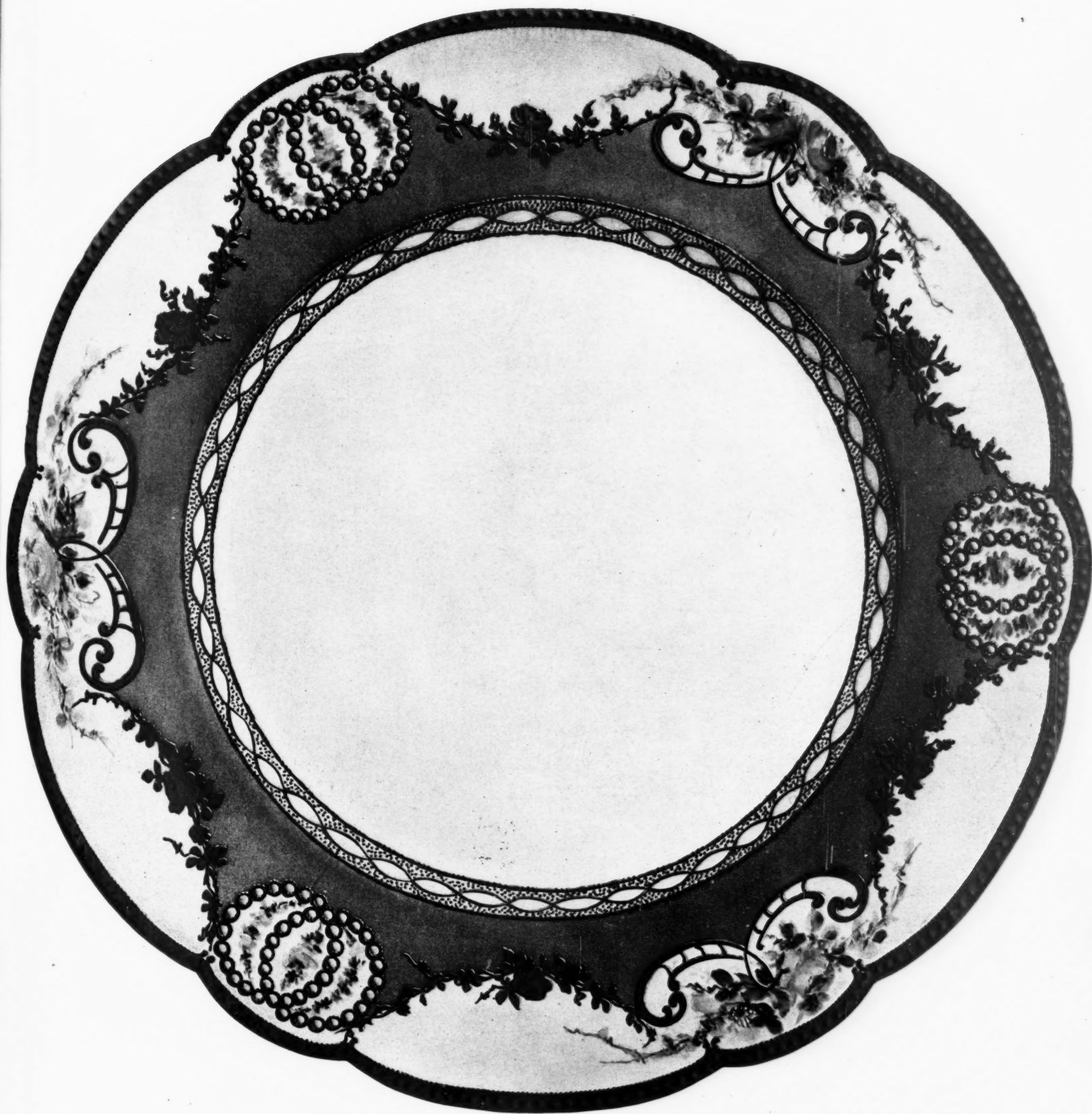
This color is best used in decorative flower and figure work. It is not beautiful of itself, so that it would not be useful in strictly conventional designs unless you want a neutral color to set off the other work. Used thin it serves for a flesh tint in decorative figure work. Painted on twice it makes a good hair color; painted over orange it makes a good reddish brown for hair.

TREATMENT OF PANEL IN PYROGRAPHY

A. G. Marshall

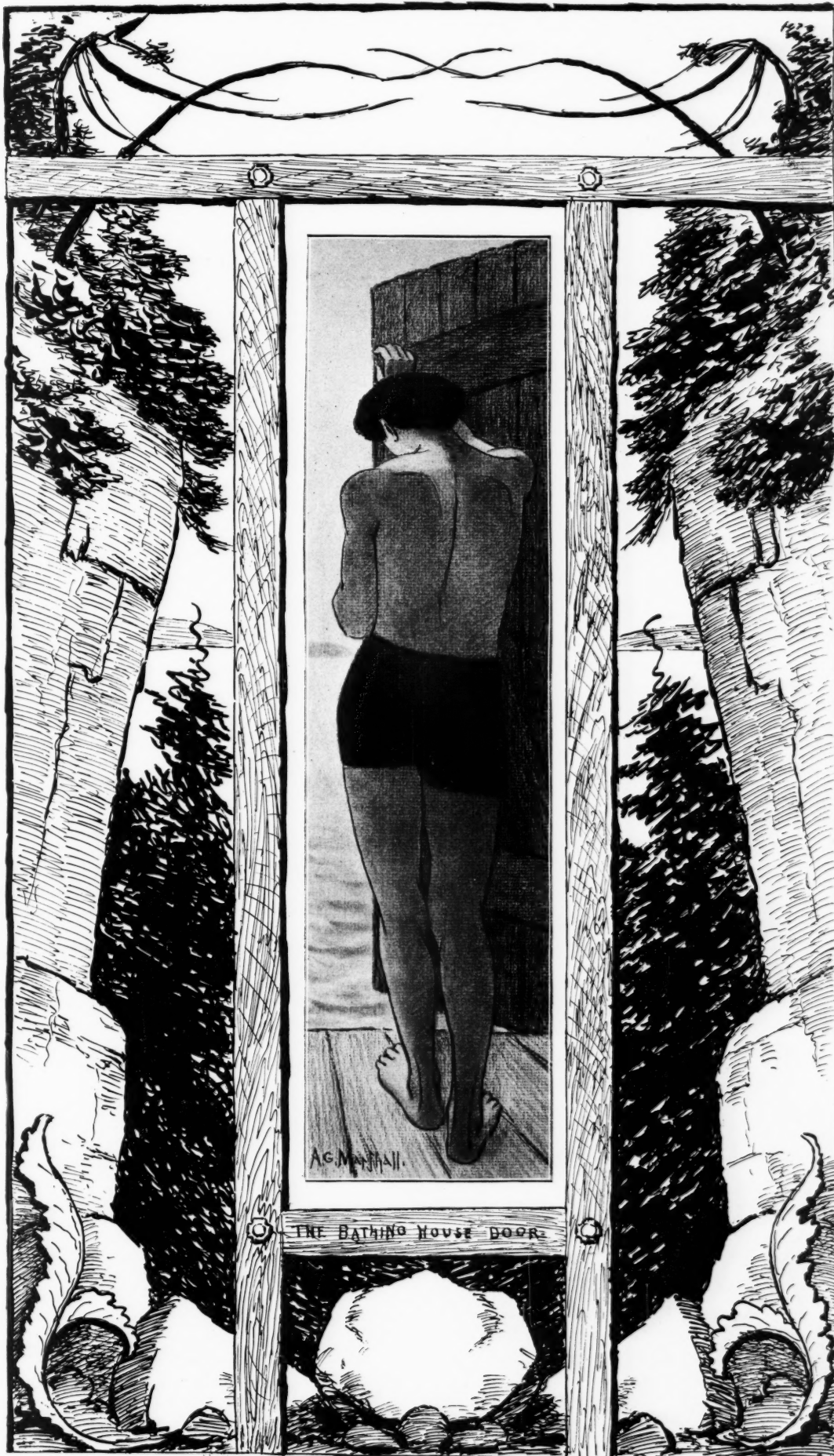
THIS panel is intended to be $23\frac{3}{4}$ inches high by $13\frac{3}{4}$ inches wide. The strips framing the figure are $\frac{3}{4}$ inch wide and $\frac{1}{2}$ inch thick, secured with glue and ornamental nails, or, better, half mortised at the joists. They should be of some dark wood or pine stained, the same that is used for the mantel shelf. The heavy black line on one side of these strips represents their shadow, and is not to be burned. The border decoration should be treated very boldly with the platinum point and given a light brown stain all over.

The figure may be burned with the fine point and delicately yet strongly outlined. Or it may be painted in oils on the basswood in brown monochrome. Or it may be executed on a china slab with fine effect, to be inserted into the wood. It is of sufficient interest also to serve as an independent picture. For decorative use the figure should be modeled very little and outlined with black or dark brown. For painting in colors a light grey sky and greenish grey water will be effective, the figure being in warm purplish grey with cooler lights on shoulders, etc.; hair black, dark brown or deep auburn; bathing trunks black, dull blue or dark maroon. Outline, if used, a dark brownish red. Floor a grayish oak color, and the door greyish brown or dull blue green.



PLATE—MRS. ANNA B. LEONARD
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
SEPTEMBER 1900



PITCHER DESIGN OF CHICORY

Maud Briggs Knowlton

THIS would be very pretty treated in monochrome of dull blues. If painting the flowers in natural colors, use Deep Blue Green for lightest one and Deep Blue Green and Banding Blue for darker ones. Shade the flowers with same colors as painted. The buds and stems are made of Moss Green, shaded with Brown Green, and leaves treated with like colors. The stamens are made of Blue and Black mixed.

The background may be creamy in the lightest part, running into a delicate blue at the top and very dark blue (made of Copenhagen) at the base.

ANSWERS TO CORRESPONDENTS

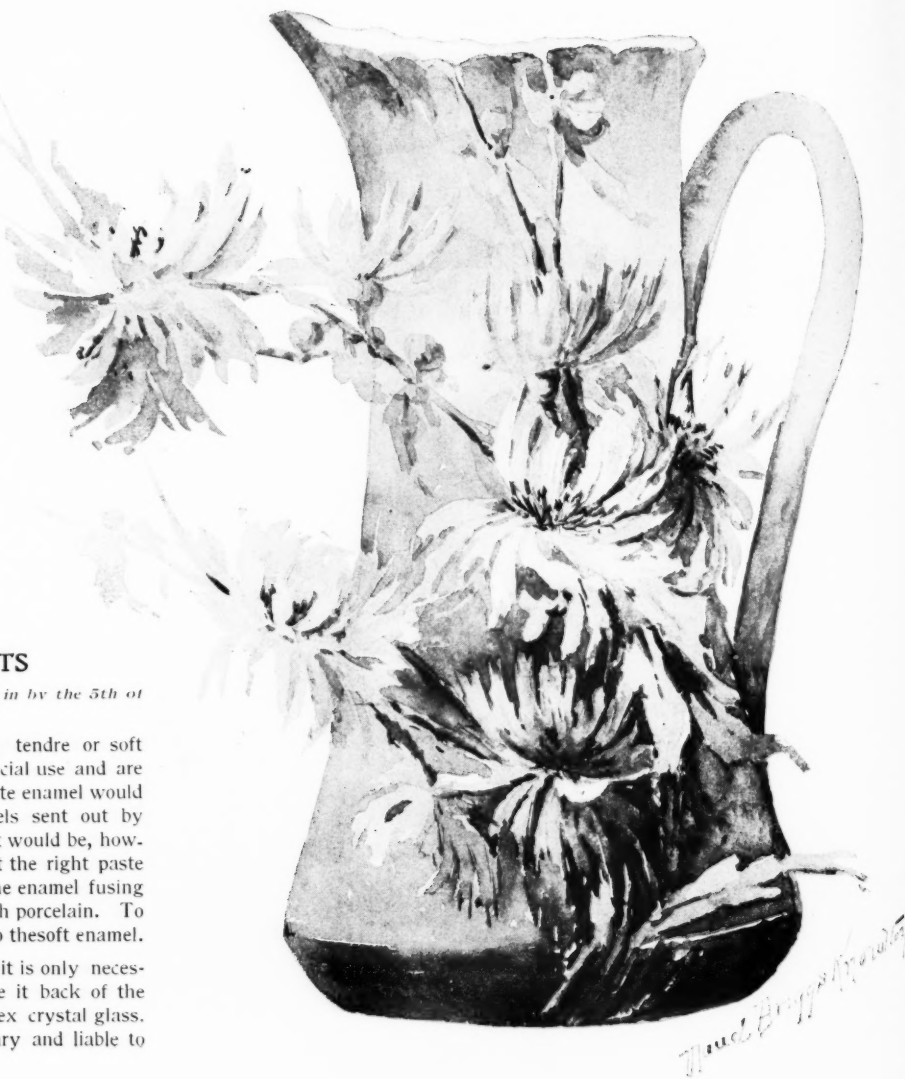
Any questions to be answered by this department must be sent in by the 5th of the month preceding issue.

C. L. S.—The translucent enamels used on porcelaine tendre or soft English china are manufactured at the potteries for their special use and are not put on the general market. The nearest approach in white enamel would be Hancock's; there are a number of makes of soft enamels sent out by various firms and you will have to experiment with them. It would be, however, impossible to have the effect you desire if you have not the right paste to work on. You might try the imported English plates, the enamel fusing with the soft paste better than with the hard paste of French porcelain. To obtain a greater degree of transparency, you might add flux to the soft enamel.

E. M. C.—To mount an ivory miniature when finished, it is only necessary to cut out an oval of opaque white cardboard and place it back of the miniature in the frame, covering the miniature with a convex crystal glass. Some glue the cardboard to the ivory, but this is unnecessary and liable to cause discoloration.



POPPY DESIGN—FLORENCE MALEY



C. J. B.—To clean an agate burnisher, take a small piece of shoe leather and tack it on a board. Place a little burnisher's putty on it. Dip the agate burnisher in water and rub it back and forth on the powder. A few minutes' rubbing will be sufficient. It would be best for you to write to one of our pyrography teachers (see advertisements) for information about pyrography, as our editors can answer only questions on ceramics and water colors. We will try to have a pyrography design such as you desire before Christmas.

E. D. G.—You ask the question: "How is the paint taken up on a square shader No. 8?" (to paint and shade a petal at the same time). Use the brush flat, with more color on one side than the other, pressing in a gentle curve towards the centre. It would be impossible to illustrate with cuts; the best method of learning would be to watch a good teacher make the stroke.

E. J.—The KERAMIC STUDIO can not make prices for the work of artists; each one must be the judge of his or her own work. In some localities the work may be done cheaper than in others; perhaps the rents and living are cheaper, so that one may realize a greater profit and yet sell cheaper than those who have heavy studio and living expenses, and sell at a high figure. One must take in consideration the cost of materials, and the time, to say nothing of the money expended in study and the character and artistic merit of the work.

"Not every student who enters upon a course of study of ceramic decoration is successful, while those who succeed and attain prominence in their vocation, and become experts, are comparatively few. The study of ceramic decoration in the true artistic meaning of the term requires long and patient study, and the artist who can acquire expression in her or his work, that is, giving the proper treatment and character to ornament, is more than half-way on the road to success."





VASE—JEANNE M. STEWART
KERAMIC STUDIO PUBLISHING CO.

SUPPLEMENT TO KERAMIC STUDIO
OCTOBER, 1900

